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**CHORAL SOCIETY**  
**1904-1964**

ROYAL TUNBRIDGE WELLS CHORAL SOCIETY

Conductor: Dr. HAROLD MAY

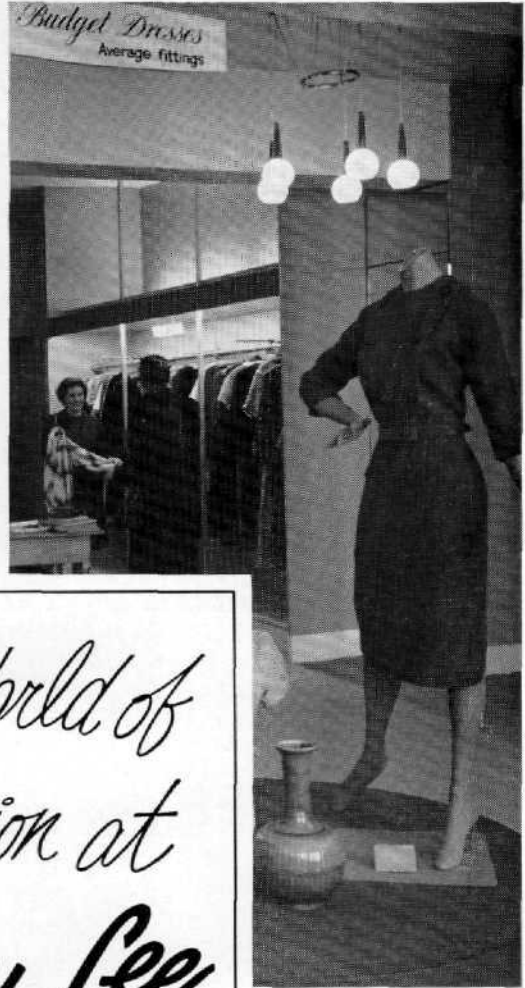
60<sup>TH</sup> SEASON

1963/64

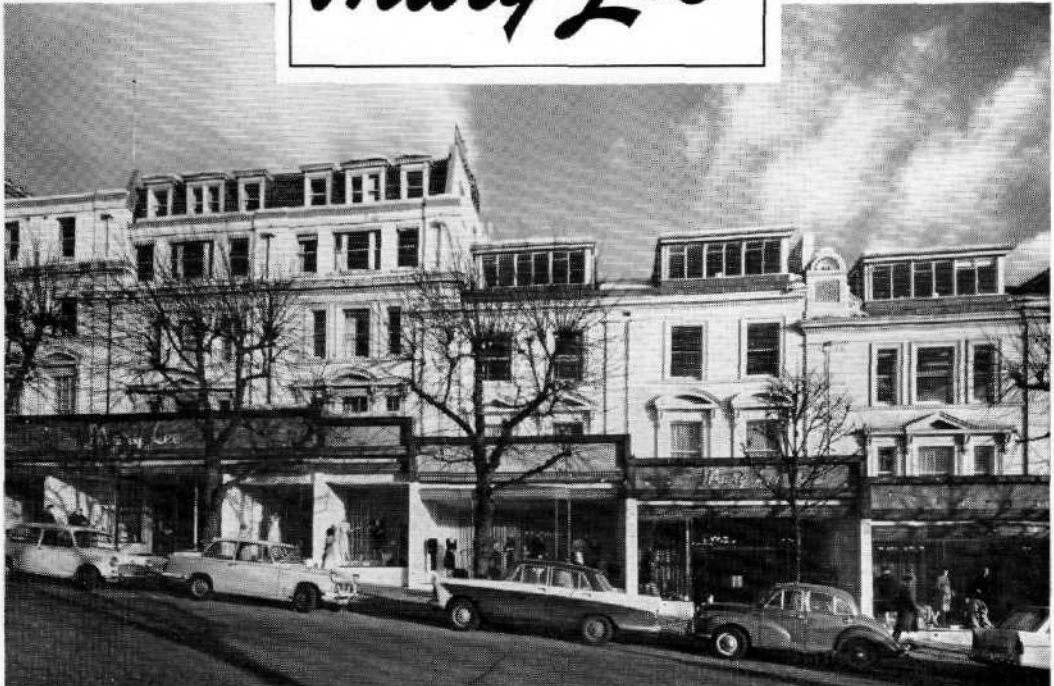
ASSEMBLY HALL - 3 p.m.

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November 17th	<b>AIDA</b> (Concert Version)	<i>VERDI</i> page 7
December 15th	<b>CAROLS</b> for Choir and Audience	page 11
March 15th	<b>ST. MATTHEW PASSION</b>	<i>BACH</i> page 15
May 10th	<b>JUBILEE CONCERT</b>	
	REJOICE IN THE LAMB	<i>BRITTEN</i>
	FIVE PSALMS	<i>LE FLEMING</i>
	A SEA SYMPHONY	<i>VAUGHAN WILLIAMS</i>
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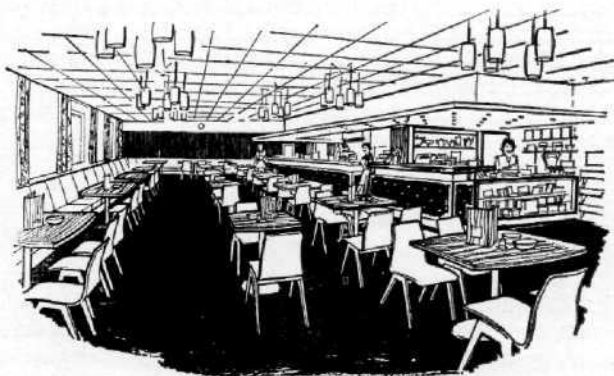


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## IN RETROSPECT

Today we can take concert facilities for granted. Probably few people realise that only sixty years ago audiences in Tunbridge Wells had not experienced even a violin concerto with full orchestral accompaniment, much less large-scale performances of *Messiah* or *Elijah*. In an attempt to remedy this deficiency, a talented young man formed a choir in Tunbridge Wells in 1904—and out of Mr. Francis J. Foote's Choir was to grow the present Choral Society.

Mr. Foote's first concert, held in May 1905, was quite an historic event, for it included the first provincial performance in this country of Brahms' *Requiem*. One of the players in the orchestra was an intimate friend of the composer and considered that the interpretation was exactly as Brahms himself would have wished. Such was the interest aroused by this concert that a few months later the Choir began rehearsing Dvorak's *Stabat Mater*. This was the principal work in a combined choral and orchestral concert in May of the following year, and similar programmes became a regular feature in the town. Early rehearsals of the Choir were held in Mr. Foote's studio in the Opera House, and concerts took place either in the Great Hall (now the Court School of Dancing) or in the Opera House itself. By the standards of the day, admission was expensive—2/- for a Gallery seat and 6/- for an "Arm Chair". In comparison, today's tickets are much more within the reach of everyone's pocket.

During the First World War the Choir was renamed the Tunbridge Wells Choral Society, and was associated with two notable musical events. By invitation of the military authorities, Mr. Foote conducted an open-air performance of *Messiah* in Crowborough woods before 5,000 officers and men. It was the eve of their departure for France, and the last memory of England for many who did not return. On another occasion a performance of *Elijah* was given on the hillside at Seaford, where the Canadian army was encamped. It was an impressive setting, long remembered for the effective echo "Hear and answer" in the Baal choruses.

In 1941 Mr. J. H. Johnson was elected Chairman and is now celebrating his 23rd year in office; throughout these years the Society has benefited from his continued guidance and encouragement. One of Mr. Johnson's first, and formidable, tasks was to recruit support from the army camps in the area. His powers of persuasion must have been considerable, for at a subsequent performance of *Messiah* in the Assembly Hall every seat was sold. In spite of attendants' efforts to close the doors early, a crowd four-deep surged down the gangways and order was restored only by the arrival of Mr. Johnson and three policemen.

Unfortunately, as the war dragged on membership fell to about 30. Early in 1944 the Society sang for the last time under the baton of Mr. Foote and for the next four years was without a permanent conductor. For two years activities were confined to a series of concerts in local churches, under the direction of Sydney Ansell; in 1946 Albert Croucher, the Conductor of Maidstone Choral Union (a position he still holds), agreed to officiate until a permanent conductor could be found. Mr. Croucher's two years in office will be particularly remembered for a festival performance of *Messiah* in November 1947—an indication that the Society was beginning to stand on its feet again.

The growth in membership continued with the appointment of Robin Miller as Conductor in 1948, and in the following season it exceeded 100—in spite of the fact that members were re-auditioned. Mr. Miller's enthusiasm led to an extension of the Society's musical activities during the 1950/1951 Season, when both a Carol Concert (now a popular annual event) and a special Festival of Britain Concert were held. For the Festival Concert the Society joined forces with the Tunbridge Wells Symphony Orchestra in a programme which included Elgar's *The Music Makers*. Another memorable occasion was a performance of *The Dream of Gerontius* in March 1953, when Heddle Nash sang Gerontius for the last time.

Under the Conductorship of Dr. May, who succeeded Robin Miller in the following season, the Society's standard of performance has shown steady improvement. Three concerts in particular are worthy of mention : the Verdi *Requiem* in March 1959 ; a special performance of Vaughan Williams' *Sea Symphony* in November 1960, attended by the composer's widow ; and Beethoven's great *Missa Solennis* last season. The success of these major musical events can be attributed in no small measure to Dr. May's unstinted efforts. He has not only found time for all the necessary additional rehearsals, but has even prepared special tape-recordings for members to study in their own homes.

The Society strives to provide audiences in Tunbridge Wells with a high standard of choral music, and spares no effort in engaging first-class soloists and musicians to achieve this aim. Without generous grants from the Tunbridge Wells Corporation and from the Arts Council of Great Britain (through the National Federation of Music Societies) the concerts could never take place, but financial assistance alone is not enough. The full support of local music-lovers is essential if the Society is to maintain its standards and continue its performances on this scale.

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**From SIR GEORGE DYSON - President of the Society**

*Though I am a distant and unavoidably a most inactive President, I do most warmly congratulate you all on the coming Jubilee, and on the fine record of the Royal Tunbridge Wells Choral Society over all these years. Your 1963-4 Programme is most enterprising and attractive, and I greatly regret that age, and uncertain health, forbid my attempting to visit you.*

*With every good wish for this and many more years of such admirable plans.*

*Very sincerely, GEORGE DYSON.*

**From Councillor J. T. SPARE, J.P. - Mayor of Royal Tunbridge Wells**

*For many years Tunbridge Wells has been a cultural centre, and many of you who lived in the town in 1904 will remember the formation of the Royal Tunbridge Wells Choral Society. This Society has since its inception provided the town with Choral Concerts of a very high standard.*

*This year is its Jubilee Year, and I am sure that no one present at the inaugural meeting foresaw, or dared to hope, that it would be such a success 60 years later. This success, I am sure everyone will agree, is due entirely to the tireless energy of all concerned, and because of the continuing efforts of the officials and members the Jubilee Programme is one of the Society's most enterprising, with four concerts in the Assembly Hall, one of which is to be conducted by Sir Adrian Boult.*

*It gives me great pleasure to extend my heartiest congratulations to the Society and to wish it every success in this busy and exciting year.*

*Yours sincerely, J. T. SPARE.*

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**ACKNOWLEDGMENTS**

The Society wishes to thank—

The Advertisers, who have made possible the production of this Brochure.

The Tunbridge Wells Symphony Orchestra players for their valued assistance.

The Headmistress of the Tunbridge Wells Grammar School for Girls ; and the members of the School Choir, trained by Miss B. C. Leach, for providing the Ripieno Chorus in the performance of the St. Matthew Passion.

The Vice-Presidents for their continued support.

Mary Rush, a member of the Society, who specially designed the cover depicting St. Cecilia, the Patron Saint of Music.

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SUNDAY, NOVEMBER 17th, 1963

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# Verdi's Aida

*Adapted for Concert Performance by  
Sir Malcolm Sargent*

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AIDA, daughter of Amonasro and captive slave of Amneris		RAE WOODLAND (SOPRANO)
RADAMÈS, Captain of the Guard	- - -	RONALD DOWD (TENOR)
AMNERIS, daughter of the King of Egypt	- -	JEAN ALLISTER (MEZZO-SOPRANO)
THE KING OF EGYPT	- - - -	NOWAKOWSKI (BASS)
AMONASRO, King of Ethiopia	- - -	RANKEN BUSHBY (BARITONE)

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FULL SYMPHONY ORCHESTRA

(Leader: RONALD GOOD)

Conductor: Dr. HAROLD MAY



# AIDA

## STORY OF THE OPERA

*Aida* was specially commissioned by the Khedive of Egypt for the opening of the new Opera House in Cairo in 1869. It was intended that the inauguration of the new theatre should be as splendid as possible, and Mariette Bey, the famous Egyptologist, was asked to furnish a story in keeping with the real tradition of the East. From the story, set down in rough draft by him, Camille du Lochle wrote a French prose libretto, visiting Verdi in order to consult with him about it. It was Verdi himself who suggested the double stage setting in the last scene. That French prose version was then made into Italian verse by Ghislanzoni, and to it Verdi composed the music. The stage settings, costumes, and many other details were devised by Mariette Bey, and in every way care was taken to have the piece as true to history as scholarly research could achieve. But, in spite of having been begun in good time, the opera could not be given at the actual opening of the new theatre. Many of the stage settings were being prepared in Paris and were all effectively locked up there in the siege, during the Franco-Prussian War. The opera was eventually produced in Cairo in 1871 and was a triumphant success. Verdi's music, vivid and forceful, without losing any of the fine lyrical qualities which he had so fully at command, is admirably fitted to the Eastern story of old times, to its magnificent setting, as well as its tragic story of human passions.

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### ACT 1

SCENE 1. News has reached the Egyptians that their enemies, the Ethiopians, recently defeated, have swiftly gathered new forces and are once more threatening the sacred city of Thebes. The Priests are enquiring of the gods who is to lead the armies against this new invasion, and Radamès, a young soldier, sings of his hope that he may be chosen. If this wish should be granted and he should return victorious, he will ask for the hand of Aida, the daughter of the King of Ethiopia, with whom he is devotedly in love, although he does not know that she is any more than a captive and a slave of the Princess Amneris. There is then a duet between Amneris and him, which merges into a trio, as Aida joins them, and in it we learn something of the jealousy in Amneris' heart, which is the mainspring of the tale. There is then a great ensemble, in which Radamès is told that he is the chosen leader, and amid the people's acclamations, Amneris herself places the country's standard in his hands. The people shout their praises and their hopes for his victory. Aida echoes these hopes, although her thoughts are torn by distracting fears for her country and her father, to whom Radamès' victory means defeat, and, it may be, death or captivity. These conflicting emotions are set forth with fine intensity in her song, "As victor then return."

SCENE 2. Radamès is consecrated in the temple for his high task. The mysterious rites and the wierd chanting of the Priests and Priestesses along with their sacred dances, together make up a very striking scene.

### ACT 2

SCENE 1. Amneris is being attired in her apartments by her slaves for the festivity which is to celebrate the victory of Radamès. In a duet with Aida she cunningly learns the secret of her slave girl—that she loves Radamès. At the end of the scene Aida realises how little hope is left to her with a jealous and powerful princess as her rival.

SCENE 2. Radamès and his victorious army return. The triumphant music, particularly the stirring trumpet tune, is carried by orchestra and chorus to a great climax, and then the King of Egypt steps down from his throne and embraces Radamès. He has entered beneath a canopy borne by his own officers, and slaves have passed in procession before the King and Amneris, carrying the spoils of war. The King bids Radamès ask for any boon he wishes, and his first request is that the prisoners be brought before the King. Among them Aida, in attendance on Amneris, recognises her father Amonasro, who whispers to her not to betray his name and rank. Then, addressing the King, he begs that his people's lives may be spared. The Priests insist that they should be slain, but when Radamès claims fulfilment of the King's promise and joins his entreaties to Amonasro's the prisoners are freed except Amonasro and Aida themselves, who are held as hostages. The King, addressing his victorious General, tells him that his reward is to be no less than the hand of Amneris, and that as her consort he will one day rule the land. Again there is a triumphant chorus in praise of Egypt and Radamès, and amidst the shouts of the people there is blended Amneris' triumph, Aida's despair, and the dashing of Radamès' fond hopes that Aida may be his bride—an impressive and dramatic scene.

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### INTERVAL

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### ACT 3

It is a moonlit night on the banks of the Nile. The temple of Isis can be seen half-hidden by trees, and the chant of Priests and Priestesses is heard. Amneris and Ramphis, the High Priest, come down the river in a boat, and step ashore for the Princess to enter the temple and implore the favour of the gods before her marriage to Radamès. After an interval, while the stage is deserted, Aida emerges cautiously and sings a beautiful aria full of longings for her native land. She is awaiting Radamès, but it is her father, Amonasro, who appears. He comes to bid her discover from her lover Radamès the secret of the path by which the troops will march against the Ethiopians, and at last succeeds in persuading her to set her devotion to her country before her love for Radamès. Finally, conjuring up a vision of what defeat to her own people would mean, Amonasro leaves his daughter to await her lover. On his arrival, Radamès tells her of his plan to ask the King, after his victorious return from his new battle, to give him her hand as a reward. She knows too well, however, the power of Amneris, to look for happiness in such a way, and tries to persuade Radamès to fly with her. Pretending alarm, she asks him by what road they can avoid the Egyptian army, and Radamès replies, "The gorges of Napata." The words are echoed, and when Radamès calls out, "O who has heard us?" Amonasro issues from hiding. Amneris rushes out from the temple; she and the High Priest have overheard all, and nothing is left to Radamès but to deliver himself up. Before doing so, he contrives that Amonasro and his daughter shall escape in the darkness.

### ACT 4

SCENE 1. While Radamès awaits his doom at the hands of the Priests, Amneris is watching the scene and hoping still to save him whom she still loves. But Radamès will not plead on his own behalf—deprived of what was dearest to him, he would rather die. As she realises that her jealousy has really been the cause of his downfall, Amneris sinks half-fainting on to a chair, and at this point the Priests enter and proceed to deliver judgment in the subterranean Hall of Justice. Radamès is to be entombed alive. Amneris still pleads with them against their cruel sentence, but they are adamant.

SCENE 2. The audience sees two different levels. Above is the interior of the temple, and below, the crypt in which Radamès is entombed. As the curtain rises two Priests are lowering the stone which shuts the prisoner in. Radamès bewailing his lot, suddenly becomes aware that Aida is beside him. She had made her way to the tomb to await him, anticipating his sentence; and while, in the temple above, Amneris' grief is blended with the mournful chant of the Priests and Priestesses, Aida and Radamès sing their last farewell to earth.

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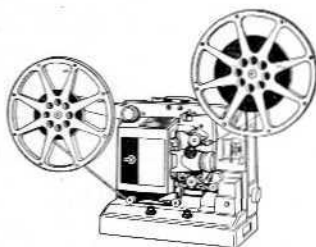
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# ST. MATTHEW PASSION

J. S. BACH

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GERALD ENGLISH (Tenor) EVANGELIST

JOHN LAWRENSEN (Bass) JESUS

IRIS KELS (Soprano) LILY KETTLEWELL (Contralto)

BRIAN ARNOLD (Tenor) BRIAN HOLMES (Bass)

*Ripieno Chorus* { A section of the Choir of Tunbridge Wells  
County Grammar School for Girls

*Harpsichord Continuo* - RUTH DYSON

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(Leader : RONALD GOOD)

*Guest Conductor :*

Sir ADRIAN BOULT



## ST. MATTHEW PASSION

### PART I

#### Prologue

#### 1. CHORUS

Come, ye daughters, share my mourning;  
See Him, Whom ? the Bridegroom Christ,  
See Him, How ? a spotless Lamb  
See it, What ? His patient love  
Look ! Look where ? on our offence  
Look on Him, Look ye, for love of us  
He Himself His cross is bearing  
Come, ye daughters, share my mourning.

#### RIPIENO CHORUS (GIRLS' CHOIR)

O Lamb of God most holy,  
Who on the Cross didst languish,  
O Saviour, meek and lowly,  
Who suffered bitter anguish  
The sins of man Thou bearest,  
Our ev'ry grief Thou sharest.  
Have mercy on us, O Jesu !

#### The Announcement of the Passion

#### 2. RECITATIVE

EVANGELIST : When Jesus had finished all these sayings, He said unto His disciples : JESUS : " Ye know that after two days is the Passover, and the Son of Man shall be delivered over to be crucified."

#### 3. CHORALE

O blessed Jesu, how hast Thou offended,  
That now on Thee such judgment has descended ?  
Of what misdeed has Thou to make confession ?  
Of what transgression ?

#### The Rulers conspire against Christ

#### 4. RECITATIVE

EVANGELIST : Then assembled the chief priests, and the scribes together, and the elders of the people, unto the palace of the high priest, who was called Caiaphas, and they consulted that they might take Jesus by subtilty, and kill Him. But they said,

#### 5. CHORUS

Not upon the feast, lest haply there be an uproar among the people.

#### The Anointing at Bethany

#### 6. RECITATIVE

EVANGELIST : Now when Jesus was in Bethany, in the house of Simon the leper, there came unto Him a woman, having an alabaster box of very precious ointment, and poured it on His Head, as He sat at meat. But when His disciples saw it, they had indignation and said,

#### 7. CHORUS

To what purpose is this waste ? For this ointment might have been sold for much, and given to the poor.

#### 8. RECITATIVE

EVANGELIST : When Jesus understood it, He said unto them,

JESUS : " Why trouble ye the woman ? For she hath wrought a good work upon Me. For ye have the poor always with you, but Me ye have not always. For in that she hath poured this ointment on My Body, she did it to prepare Me for My burial. Verily I say to you, Wheresoever this Gospel shall be preached throughout the whole world, there shall also this, that this woman hath done, be told of her for a memorial."

#### 9. RECITATIVE (CONTRALTO)

My Master and my Lord,  
In vain do Thy disciples chide Thee  
Because this pitying woman,  
With ointment sweet, Thy Flesh  
For burial maketh ready.  
O grant to me, beloved Lord,  
The tears wherewith my heart o'erfloweth  
An unction on Thy Head may pour.

#### The Treason of Judas

#### 11. RECITATIVE

EVANGELIST : Then went one of the twelve, called Judas Iscariot, to the chief priests, and said,

JUDAS : " What will ye give me, and I will deliver Him unto you ?"

EVANGELIST : And they covenanted with him for thirty pieces of silver, and from that time he sought opportunity to betray Him.

#### The Preparation of the Passover

#### 13. RECITATIVE

EVANGELIST : Now the first day of the feast of unleaven'd bread, the disciples came to Jesus, saying unto Him,

#### 14. CHORUS

Where wilt Thou that we prepare for Thee to eat the Passover ?

#### 15. RECITATIVE

EVANGELIST : And He said,

JESUS : " Go ye into the city to such a man and say unto him, The Master saith, My time is at hand, I will keep the Passover at thy house with my disciples."

EVANGELIST : And the disciples did as Jesus had appointed them and they made ready the Passover. Now when even was come He was sitting at meat with the twelve. And as they did eat, He said, JESUS : " Verily I say to you, that one of you shall betray me."

EVANGELIST : And they were exceeding sorrowful, and began everyone of them to say unto Him

CHORUS : Lord, is it I ?

## 16. CHORALE

'Tis I, whose sin now binds thee,  
With anguish deep surrounds Thee,  
And nails Thee to the tree ;  
The torture Thou art feeling,  
Thy patient love revealing,  
'Tis I should bear it, I alone.

### The Institution of the Eucharist

## 17. RECITATIVE

EVANGELIST : And He answered and said

JESUS : " He that dippeth his hand with Me in the dish, the same shall betray Me. The Son of Man truly goeth as it is written of Him : but woe unto that man by whom the Son of Man is betrayed : it had been good for that man if he had never been born."

EVANGELIST : Then answered Judas, which did betray Him, and said,

JUDAS : " Master, is it I ? "

EVANGELIST : He said unto him,

JESUS : " Thou hast said."

EVANGELIST : And as they were eating, Jesus took bread and blessed it, and brake it, and gave it to the disciples, and said,

JESUS : " Take, eat, this is My Body."

EVANGELIST : And He took the cup, and gave thanks, and gave it to them, saying,

JESUS : " Drink ye all of it ; This is My Blood of the New Testament which is shed for many for the remission of sins. I say to you, I will not drink from henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's kingdom."

## 18. RECITATIVE (SOPRANO)

Although our eyes with tears o'erflow,  
Since Jesus now must from us go,  
His gracious promise doth the soul uplift.  
His Flesh and Blood, O precious gift !  
He leaves us for our souls' refreshment.  
As He while in the world did love His own,  
So now with love unchanging,  
He loves them still unto the end.

## 19. ARIA (SOPRANO)

Jesus, Saviour, I am Thine,  
Come and dwell my heart within.  
All things else I count but loss,  
Glory only in Thy Cross.  
Dearer than the world beside  
Is the Saviour Who hath died.

### At the Mount of Olives

## 20. RECITATIVE

EVANGELIST : And when they had sung an hymn, they went out unto the mount of Olives. Then saith Jesus to them,

JESUS : " All ye shall be offended because of Me this night, for it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad. But after I am risen again, I will go before you into Galilee."

## 21. CHORALE

Receive me, my Redeemer,  
My shepherd, make me Thine ;  
Of ev'ry good the fountain,  
Thou art the spring of mine.  
How oft Thy words have fed me  
On earth with angels' food,  
How oft Thy grace hath led me  
To highest Heav'nly good.

### Peter's Denial foretold by Christ

## 22. RECITATIVE

EVANGELIST : Peter answered, and said unto Him,

PETER : " Though all men shall be offended because of Thee, yet will I never be offended."

EVANGELIST : Jesus said unto him,

JESUS : " Verily I say unto thee, that this same night before the cock crow, shalt thou deny Me thrice."

EVANGELIST : Peter said unto Him,

PETER : " Yea, though I should die with Thee, yet will I not deny Thee."

EVANGELIST : Likewise also said all the disciples.

## 23. CHORALE

Here would I stand beside Thee  
Lord, bid me not depart !  
From Thee I will not sever,  
Though breaks Thy loving heart.  
When bitter pain shall hold Thee  
In agony oppress,  
Then, then will I enfold Thee  
Within my loving breast.

### The Agony in the Garden

## 24. RECITATIVE

EVANGELIST : Then cometh Jesus with them unto a place called Gethsemane, and saith to His disciples.

JESUS : " Sit ye here, while I go yonder and pray."

EVANGELIST : And He took with Him Peter, and the two sons of Zebedee, and began to be sorrowful and very heavy. Then saith Jesus to them.

JESUS : " My soul is exceeding sorrowful even unto death : Tarry ye here and watch with Me."

## 25. TENOR AND CHORUS

O grief ! that bows the Saviour's troubled heart !  
His spirit faints, His sorrow veils His face !  
He to the Judgment-hall is brought,  
There is no help nor comfort near.  
The powers of darkness now assail Him,  
His chosen friends will yet forsake Him.  
Ah ! if my love Thy stay could be,  
If I could weigh Thy grief, and share it,  
Could make it less, or help to bear it,  
How gladly would I watch with Thee !

My Saviour, why must all this ill befall Thee ?

My sin, alas ! from highest heav'n did call Thee.  
God took the debt from me, who should have paid it ;

On Thee He laid it.

26. TENOR AND CHORUS

I would beside my Lord be watching,  
By His Cross I am saved from sin and loss,  
His sorrows win my soul its ransome.  
And so our sin will fall asleep,  
The griefs that He for us endureth,  
How bitter, yet how sweet are they.

**Christ's Prayer in the Garden**

27. RECITATIVE

EVANGELIST : And He went a little farther, and  
fell on His face, and prayed, saying,  
JESUS : " O My Father, if it be possible, let this  
cup pass from Me : yet not as I will, but as Thou  
wilt."

30. RECITATIVE

EVANGELIST : And He cometh to His disciples, and  
findeth them asleep, and saith unto Peter,  
JESUS : " What, could ye not watch with Me one  
hour ? Watch and pray that ye enter not into  
temptation : the spirit is willing, but the flesh is  
weak."  
EVANGELIST : He went away again the second  
time, and prayed and said,  
JESUS : " O My Father, if this cup may not pass  
away from Me, except I drink it, Thy will be done."

31. CHORALE

O Father, let Thy will be done,  
For all things well Thou doest,  
In time of need refusest none,  
But help'st e'en the lowest.  
In deep distress Thou still dost bless,  
In wrath rememb'rst mercy ;  
Who trusts in Thee shall ever be  
In perfect peace and safety.

**The Betrayal and Arrest**

32. RECITATIVE

EVANGELIST : And He came and found them  
asleep again : for their eyes were very heavy.  
And He left them, and went away again and prayed  
the third time, saying again the same words.  
Then cometh He to His disciples, and saith unto  
them,  
JESUS : " Sleep on now, and take your rest, behold,  
the hour is at hand, and the Son of Man shall be  
betrayed into the hands of sinners. Arise, let us be  
going : behold, he is at hand that doth betray  
Me."  
EVANGELIST : And while He yet spake, lo, Judas  
one of the twelve came, and with him a great  
multitude with swords and with staves from the  
chief priests and elders of the people. Now he  
that betrayed Him had given unto them a sign,  
saying, Whomsoever I shall kiss, that is He ;  
hold Him fast. And forthwith he came to Jesus,  
and said,  
JUDAS : " Hail Master."  
EVANGELIST : and kissed Him. Jesus said unto  
him,  
JESUS : " Friend, friend, wherefore art thou come ?"  
EVANGELIST : Then drew they near, and laid  
hands on Jesus and took Him.

**Christ is bound and Led into the City**

33. CHORUS

Have lightnings and thunders their fury forgotten ?  
Then open, O fathomless pit, all thy terrors !  
Destroy them, o'erwhelm them, devour them,  
consume them with tumult of rage  
The treach'rous betrayer, the merciless throng.

**The Disciples Forsake Christ**

34. RECITATIVE

EVANGELIST : And behold, one of them which were  
with Jesus, stretched out his hand, and drew his  
sword, and struck a servant of the high priest's,  
and smote off his ear. Then said Jesus unto him.  
JESUS : " Put up again thy sword into its place :  
for all that take the sword, shall perish with the  
sword. Or thinkest thou that I cannot now pray  
to My Father, and He shall presently give Me more  
than twelve legions of angels ? But how then shall  
the Scriptures be fulfilled, that thus it must be ?"  
EVANGELIST : In that same hour said Jesus to the  
multitudes,  
JESUS : " Are ye come out as against a thief with  
swords and with staves for to take Me ? I sat  
daily among you, teaching in the temple, and ye  
laid no hold on Me. But all this was done, that  
the Scriptures of the Prophets might be fulfilled,"  
EVANGELIST : Then all the disciples forsook Him  
and fled:

**The Christian Soul Bemoans the Frailty of Mankind**

35. CHORALE

O man, thy grievous sin bemoan,  
For which Christ left His Father's Throne,  
From highest Heaven descending.  
Of Virgin pure and undefiled,  
He here was born, our Saviour mild,  
For sin to make atonement.  
The dead He raised to life again,  
The sick He freed from grief and pain,  
Until the time appointed,  
That He for us should give His Blood,  
Should bear our sins' o'erwhelming load,  
The shameful Cross enduring.

SHORT INTERVAL

**PART II**

**Prologue**

**The Daughter of Sion Seeks the Saviour**

36. ARIA (ALTO) AND CHORUS

Ah! now is my Saviour gone.  
Whither went He? I would follow.  
Ah! my lamb, the slayers hold Thee,  
Ah! how shall I find an answer  
To assure my anxious soul?  
Whither is thy beloved gone?  
O thou fairest among women.  
Whither has thy friend gone aside?  
For we would go with thee to see Him.

### In the Court of Caiaphas

#### 37. RECITATIVE

EVANGELIST : And they that had laid hold on Jesus, led Him away to the house of Caiaphas, the high priest, where the scribes and the elders were gathered together. But Peter followed Him afar off, unto the court of the high priest, and went in and sat with the servants to see the end. Now the chief priests and elders, and all the council, sought false witness against Jesus to put Him to death, but found none.

#### 42. RECITATIVE

EVANGELIST : And the high priest answered, and said unto Him,

HIGH PRIEST : " I adjure Thee by the name of the living God, that Thou tell us, whether Thou be the Christ the Son of God."

EVANGELIST : Jesus saith unto him,

JESUS : " Thou hast said: nevertheless I say unto you, hereafter shall ye see the Son of Man sitting on the right hand of power, and coming in the clouds of Heaven."

EVANGELIST : Then the high priest rent his garments and said,

HIGH PRIEST : " He hath spoken blasphemy : what further need have we of witnesses ? behold, now ye have heard His blasphemy yourselves, what think ye ?"

EVANGELIST : They answered and said,

Chorus : He is worthy of death.

#### 43. RECITATIVE

EVANGELIST : Then did they spit in His face, and buffeted Him, and others smote Him with the palms of their hands, and said,

CHORUS : Now tell us, O tell us, Thou Christ, who is he that smote Thee ?

#### 44. CHORALE

O Lord, who dares to smite Thee,  
And falsely to indict Thee,  
Deride and mock Thee so ?  
Thou canst not need confession,  
Who knowest not transgression,  
As we and all our children know.

#### Peter's Denial

#### 45. RECITATIVE

EVANGELIST : Now Peter was sitting without in the court : and there came to him a damsel and said,

FIRST MAID : " Thou also wast with Jesus of Galilee."

EVANGELIST : But he denied before them all, and said,

PETER : " I know not what thou sayest."

EVANGELIST : And when he was gone out into the porch, another maid saw him, and said unto them that were there,

SECOND MAID : " This man also was with Jesus of Nazareth."

EVANGELIST : And again he denied with an oath,

PETER : " I do not know the man."

EVANGELIST : And after a little while came to him they that stood by, and said unto Peter,

CHORUS : Surely thou also art one of them, for thy speech betrayeth thee.

#### 46. RECITATIVE

EVANGELIST : Then began he to curse and to swear, PETER : " I know not the man."

EVANGELIST : And immediately the cock crew. And Peter remembered the word of Jesus, which said unto him, Before the cock crow, thou shalt deny me thrice. And he went out, and wept bitterly.

#### 47. ARIA (ALTO)

Have mercy, Lord, on me,  
Regard my bitter weeping.  
Look on me, look on me,  
Heart and eyes both weep to Thee,  
Bitterly.

#### Before Pilate

#### 52. RECITATIVE

EVANGELIST : Jesus stood before the governor, and the governor asked him, and said,

PILATE : " Art Thou the King of the Jews ?"

EVANGELIST : Jesus said unto him,

JESUS : " Thou sayest."

EVANGELIST : And when He was accused of the chief priests and elders, He answered nothing. Then Pilate saith unto Him,

PILATE : " Hearest Thou not how many things they witness against Thee ?"

EVANGELIST : And He answered him to never a word : insomuch that the governor marvelled greatly.

#### 53. CHORALE

Commit thy way to Jesus,  
Thy burdens and thy cares ;  
He from them all releases,  
He all thy sorrow shares.  
He gives the winds their courses,  
And bounds the ocean's shore,  
He suffers not temptation  
To rise beyond thy pow'r.

#### Barabbas

#### 54. RECITATIVE AND CHORUS

EVANGELIST : Now at that feast the governor was wont to release unto the people a prisoner, whom they would. And they had at that time a notable prisoner called Barabbas. Therefore when they were gathered together, Pilate said unto them,

PILATE : " Whom will ye that I release unto you ? Barabbas, or Jesus, which is called Christ ?"

EVANGELIST : For he knew well that for envy they had delivered Him up. And while he was sitting on the judgment seat, his wife sent unto him, saying,

PILATE'S WIFE : Have thou nothing to do with that just man : for I have suffered many things this day in a dream, because of him.



EVANGELIST : But the chief priests and the elders persuaded the multitude that they should ask Barabbas, and destroy Jesus. The governor answered, and said unto them,

PILATE : Whether of the twain will ye that I release unto you ?

EVANGELIST : They said,

CHORUS : Barabbas.

EVANGELIST : Pilate said unto them,

PILATE : " What then shall I do unto Jesus, which is called Christ ?"

EVANGELIST : They all say:

CHORUS : Let Him be crucified.

#### 55. CHORALE

O wond'rous love that suffers this correction !  
The Shepherd dying for His flock's protection,  
The Master pays the debts His servants owe Him,  
And they betray Him !

#### 56. RECITATIVE

EVANGELIST : And the governor said,

PILATE : " Why, what evil hath He done ?"

#### 58. ARIA (SOPRANO)

For love my Saviour now is dying.  
Of sin and guilt He knoweth nought.  
So eternal desolation and the sinner's righteous  
doom shall not rest upon my spirit.

#### 59. RECITATIVE AND CHORUS

EVANGELIST : But they cried out the more, and said,

CHORUS : Let Him be crucified.

EVANGELIST : When Pilate therefore saw that he prevailed nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, and said,

PILATE : " I am innocent of the blood of this just person : see ye to it."

EVANGELIST : Then answered all the people, and said,

CHORUS : His blood be on us, on us and on our children.

EVANGELIST : Then released he Barabbas unto them, and when he had scourged Jesus, he delivered Him to be crucified.

#### 60. RECITATIVE (CONTRALTO)

O gracious God !  
Behold, the Saviour standeth bound.  
The scourge Him now, and smite and wound Him !  
Tormentors, stay your hands !  
Are not your hearts with pity mov'd  
To see such anguish meekly borne ?  
Ah no ! your hearts are hard, and must be like the  
rock itself,  
Nay, more unyielding still.  
Have pity ! stay your hands !

#### The Crowning with Thorns

#### 62. RECITATIVE AND CHORUS

EVANGELIST : Then the soldiers of the governor took Jesus into the common hall, and gathered to him the whole band of soldiers. And they stripped Him, and put on Him a scarlet robe. And they platted a crown of thorns, and put it upon His Head, and a reed in His right Hand : and they bowed the knee before Him, and mocked Him, and said,

CHORUS : Hail, King of the Jews.

EVANGELIST : And they spit upon Him, and took the reed, and smote Him on the Head.

#### 63. CHORALE

O Sacred Head, surrounded  
By crown of piercing thorn !  
O bleeding Head, so wounded,  
Reviled, and put to scorn !  
Death's pallid hue comes o'er Thee,  
The glow of life decays,  
Yet angel hosts adore Thee,  
And tremble as they gaze,

#### The Crucifixion

#### 67. RECITATIVE AND CHORUS

EVANGELIST : And when they were come unto a place called Golgotha, that is to say, a place of a skull, they gave Him vinegar to drink, mingled with gall : and when He had tasted thereof He would not drink. And when they had crucified Him, they parted His garments and cast lots upon them, that it might be fulfilled which was spoken by the Prophet, They parted my garments among them, and upon my vesture did they cast lots. And sitting down, they watched Him there : And set up over His head His accusation, written, This is Jesus the King of the Jews. Then were there two thieves crucified with Him : one on the right hand and one on the left. And they that passed by, reviled Him, wagging their heads, and saying, CHORUS : Thou that destroyest the temple of God, and buildest it in three days, save Thyself : If Thou be the Son of God, come down from the cross.

EVANGELIST : Likewise, also the chief priests mocking Him, with the scribes and the elders, said,

CHORUS : He saved others, Himself He cannot save: If He be King of Israel, let Him now come down from the cross, and we will believe Him. He trusted in God, let Him deliver Him now if He will have Him : for He hath said, I am the Son of God.

#### 68. RECITATIVE

EVANGELIST : The thieves also which were crucified with Him, cast the same in His teeth.

#### 69. RECITATIVE (CONTRALTO)

Ah, Golgotha !  
Unhappy Golgotha !  
The Lord of Glory here 'mid shame and scorn  
must perish ;  
The blessed Saviour of the world  
Upon th' accursed Tree now hangs ;

The Lord Who heaven and earth created,  
Of life and light is now bereft ;  
The Sinless here as Sinner dieth.  
Ah, how this grief doth pierce my soul !

#### The Death of Christ

##### 71. RECITATIVE AND CHORUS

EVANGELIST : Now from the sixth hour there was darkness over all the land unto the ninth hour. And about the ninth hour, Jesus cried with a loud voice, and said,

JESUS : "Eli, Eli, lama, lama, sabachthani,"

EVANGELIST : That is to say : My God, My God, why hast Thou forsaken Me ? Some of them that stood there heard that, and said,

CHORUS : He calleth for Elias.

EVANGELIST : And straightway one of them ran, and took a sponge, and filled it full of vinegar, and put it on a reed, and gave Him to drink. And others said,

CHORUS : Let be, let us see whether Elias will come to save Him.

EVANGELIST : Jesus, when He had cried again with a loud voice, yielded up the ghost.

##### 72. CHORALE

Be near me, Lord, when dying,  
O part not Thou from me !  
And to my succour flying,  
Come, Lord, and set me free !  
And when my heart must languish  
In death's last awful throe,  
Release me from mine anguish,  
By Thine own pain and woe.

#### After the Crucifixion

##### 73. RECITATIVE AND CHORUS

EVANGELIST : And behold, the veil of the temple was rent in twain, from the top unto the bottom, and the earth did quake, and the rocks were rent, And the graves were opened and there arose many bodies of the saints which had slept, and coming forth from the graves after His resurrection they went into the holy city, and appeared unto many. Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying,

CHORUS : Truly this was the Son of God.

EVANGELIST : When the even was come, there came a rich man of Arimathea, named Joseph, who also himself was Jesus' disciple : He went to Pilate, and begged the body of Jesus : Then Pilate commanded the body to be delivered.

#### At the Descent from the Cross

##### 74. RECITATIVE (BASS)

At evening, hour of calm and peace,  
Was Adam's fall made manifest ;  
At evening, too, the Lord's redeeming love ;  
At evening homeward turned the dove  
And bore the olive leaf as token.  
O beauteous time ! O evening hour !  
Our lasting peace is now with God made sure,  
For Jesus hath His cross endured

His body sinks to rest.  
Go, loving servant, ask thou it  
Go, be it thine, the lifeless Saviour's body,  
O wondrous gift ! O precious, Holy burden !

#### The Burial

##### 76. RECITATIVE AND CHORUS

EVANGELIST : And Joseph took the body, and wrapped it in a clean linen cloth, And laid it in his own new tomb, which he had hewn out in the rock : and he rolled a great stone to the door of the sepulchre, and went his way. And Mary Magdalene was there and the other Mary, sitting over against the sepulchre. Now the next day that followed, the day of the preparation, the chief priests and Pharisees came together unto Pilate, and said,

CHORUS : Sir, we remember that that deceiver said, while He was yet alive, After three days I will rise again. Therefore command the grave to be made sure until the third day, lest His disciples come by night and steal Him away, and say unto the people, He is risen from the dead : so that the last error shall be worse than the first.

EVANGELIST : Pilate said unto them,

PILATE : "Ye have a watch, go your way, make it as sure as ye can."

EVANGELIST : So they went, and made the sepulchre sure, sealing the stone and setting a watch.

##### 77. RECITATIVE AND CHORUS

BASS : And now the Lord to rest is laid.

CHORUS : Lord Jesu, fare Thee well.

TENOR : His task is o'er for all our sin He hath atoned.

ALTO : O blest and holy Body.

Sec, with repentant tears we would bedew it,  
Which our offence to such a death has brought.

SOPRANO : While life shall last,

O let Thy sufferings claim our love,

Since Thou for man salvation sure has wrought.

CHORUS : Lord Jesu, fare Thee well.

##### 78. CHORUS

In tears of grief, dear Lord, we leave Thee,  
Hearts cry to Thee, O Saviour dear,  
Lie Thou softly, softly here.  
Rest Thy worn and bruised Body,  
At Thy grave, O Jesu blest,  
May the sinner, worn with weeping,  
Comfort find in Thy dear keeping,  
And the weary soul find rest.  
Sleep in peace,  
Sleep Thou in the Father's breast.

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DEEDLE DEEDLE DUM DUM - Three Bob

Pity the poor teenager of to-day who has to pay 6/8 for an opus in the Top Twenty. In 1925 Granny ("How can you listen to such rubbish, dear") paid only 3/- for a ditty called 'Deedle Deedle Dum Dum' (Oh yes she jolly well did! and the other side was 'Oogie Oogie Wa Wa'!). Granny's elder brother wasn't so lucky. Tchaikowsky's Fifth Symphony was on six records at 6/6 each. A pretty feeble affair it was too—needle scratch, acoustic recording, and twelve hops up and down to turn the records over. Nowadays everyone knows (or do they?) that at GOULDEN & CURRY you can get it played by the Berlin Philharmonic for 22/-, and we have over 600 other records in stock at about the same price.

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# Jubilee Concert

*Soloists :* MARY WELLS, Soprano

NORMAN TATTERSALL, Baritone

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REJOICE IN THE LAMB - - BRITTEN

*Conducted by* ALBERT CROUCHER

FIVE PSALMS - - - LE FLEMING

*Conducted by* ROBIN MILLER

A SEA SYMPHONY - VAUGHAN WILLIAMS

*Conducted by* TREVOR HARVEY

---

FULL SYMPHONY ORCHESTRA

(*Leader :* RONALD GOOD)



*Typically  
Britten - Chorus  
a little more  
until next*

## THE NATIONAL ANTHEM

arr. BRITTEN

### REJOICE IN THE LAMB

BRITTEN

The words of this Cantata are taken from a long poem of the same name by an 18th century poet, Christopher Smart, who was deeply religious, but of a strange and unbalanced mind. The poem was written while Smart was in an asylum, and it is chaotic in form whilst containing many flashes of genius. Benjamin Britten has chosen a few of the finest passages to set to music, and the main theme is the worship of God by all created beings and things, each in its own way.

The work was written to be sung with organ accompaniment on the occasion of the 50th anniversary of the consecration of St. Matthew's Church, Northampton, and was first performed in 1943. It has subsequently been orchestrated for chamber orchestra, with single wood-wind and horn, harp, timpani percussion and strings.

#### CHORUS—

Rejoice in God, O ye tongues, give glory to the Lord and the Lamb.  
Nations and languages, and every creature in which is the breath of life.  
Let man and beast appear before him, and magnify his name together.  
Let Nimrod the mighty hunter, bind a leopard to the altar and consecrate his spear to the Lord,  
Let Ishmael dedicate a tiger, and give praise for the liberty in which the Lord has let him at large,  
Let Balaam appear with an ass, and bless the Lord his people and his creatures for a reward eternal,  
Let Daniel come forth with a lion, and praise God with all his might through faith in Christ Jesus,  
Let Ithamar minister with a chamois and bless the name of him that cloatheth the naked,  
Let Jakim with the Satyr bless God in the dance.  
Let David bless with the Bear the beginning of victory to the Lord, the perfection of excellence.

Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnifical and mighty, Hallelujah.

#### SOPRANO SOLO—

For I will consider my cat Geoffrey. For he is the servant of the living God, duly and daily serving Him.  
For at the first glance of the glory of God in the East, he worships in his way. For this is done by wreathing his body seven times round with elegant quickness. For he knows that God is his Saviour. For God has blest him in the variety of his movements. For there is nothing sweeter than his peace when at rest. For I am possessed of a Cat surpassing in beauty, from whom I take occasion to bless Almighty God.

#### CHORUS ALTOS—

For the mouse is a creature of great personal valour. For this is a true case—Cat takes female Mouse—male Mouse will not depart, but stands threatening and daring. If you will let her go I will engage you, as prodigious creature as you are. For the mouse is a creature of great personal valour. For the mouse is of an hospitable disposition.

#### CHORUS TENORS—

For the Flowers are great blessings. For the Flowers have their angels, even the words of God's creation. For the Flower glorifies God, and the root parries the adversary. For there is a language of Flowers—for Flowers are particularly the poetry of Christ.

#### CHORUS—

For I am under the same accusation with my Saviour. For they said—He is besides himself.  
For the officers of the peace are at variance with me and the watchman smites me with his staff.  
For silly fellow is against me and belongeth neither to me nor my family.  
For I am in twelve hardships, but he that was born of a Virgin shall deliver me out of all.

#### BASS SOLO—

For "H" is a spirit and therefore he is God,  
For "K" is King and therefore he is God,  
For "L" is love and therefore he is God,  
For "M" is music and therefore he is God.

## CHORUS—

For the instruments are by their rhymes—

The shawm rhymes are lawn, fawn and the like,  
The shawm rhymes are moon, boon and the like,  
For the harp rhymes are sing, ring and the like,  
For the harp rhymes are ring, string and the like,  
For the cymbal rhymes are bell, well and the like,  
For the cymbal rhymes are toll, soul and the like,  
For the flute rhymes are youth, tooth and the like,  
For the flute rhymes are suit, mute and the like,  
For the bassoon rhymes are pass, class and the like,  
For the dulcimer rhymes are grace, place, beat, heat and the like,  
For the clarinet rhymes are clean, seen and the like,  
For the trumpet rhymes are sound, bound, soar, more and the like,  
For the trumpet of God is a blessed intelligence, and so are all the instruments in heaven,  
For God the Father Almighty plays upon the harp of stupendous magnitude and melody,  
For at that time malignity ceases, and the Devils themselves are at peace.  
For this time is perceptible to man by a remarkable stillness and serenity of soul.

Hallelujah.

## FIVE PSALMS

LE FLEMING

The setting of FIVE PSALMS to be performed in this concert was originally written as a song-cycle and was sung in this form by the late John Coates. Later it was extended and rewritten as a large-scale work for soprano solo, chorus and full orchestra. In this form it was first heard at the Three Choirs Festival, Gloucester, in 1947 with Elsie Suddaby as soloist. The words follow the Book of Common Prayer throughout with an additional sprinkling of Alleluias in No. 5.

### 1. CHORUS (Psalm 120).

When I was in trouble I called upon the Lord : and he heard me. Deliver my soul, O Lord from lying lips : and from a deceitful tongue. What reward shall be given or done unto thee, thou false tongue : even mighty and sharp arrows with hot burning coals. Woe is me, that I am constrained to dwell with Mesech : and to have my habitation among the tents of Kedar. My soul hath long dwelt among them that are enemies unto peace : I labour for peace, but when I speak unto them thereof they make them ready to battle.

### 2. SEMI-CHORUS (Psalm 121).

I will lift up mine eyes unto the hills : from whence cometh my help. My help cometh even from the Lord : who hath made heaven and earth. He will not suffer thy foot to be moved : and he that keepeth thee will not sleep. Behold, he that keepeth Israel : shall neither slumber nor sleep. The Lord himself is thy keeper : the Lord is thy defence upon thy right hand. So that the sun shall not burn thee by day : neither the moon by night. The Lord shall preserve thee from all evil : yea, it is even he that shall keep thy soul. The Lord shall preserve thy going out, and thy coming in : from this time forth for evermore.

### 3. SOPRANO SOLO (Psalm 23).

The Lord is my shepherd, therefore can I lack nothing. He shall feed me in a green pasture : and lead me forth beside the waters of comfort. He shall convert my soul : and bring me forth in the paths of righteousness, for his Name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil : for thou art with me ; thy rod and thy staff comfort me. Thou shalt prepare a table before me against them that trouble me : Thou hast anointed my head with oil, and my cup shall be full. But thy loving kindness and mercy shall follow me all the days of my life : and I will dwell in the house of the Lord for ever.

### 4. SOLO AND CHORUS (Psalm 107 vs. 23 - 24).

They that go down to the sea in ships : and occupy their business in great waters ; These men see the works of the Lord and his wonders in the deep.

### 5. SOLO AND CHORUS (Psalm 150).

O praise God in his holiness : praise him in the firmament of his power. Praise him in his noble acts : Praise him according to his excellent greatness : Praise him in the sound of the trumpet : Praise him on the lute and harp. Praise him in the cymbals and dances : Praise him on the strings and pipe. Praise him on the well-tuned cymbals : Praise him on the loud cymbals. Let ev'ry thing that hath breath : Praise the Lord.

— INTERVAL —

# A SEA SYMPHONY

VAUGHAN WILLIAMS

This work received its first performance at the Leeds Festival in 1910, and it firmly established Vaughan Williams as a composer of considerable importance. An oratorio in character, being scored for soloists, chorus and orchestra, it possesses the traditional four movements of a symphony. The view of the sea is the poet's, rather than the sailor's, yet the impression is vivid and exhilarating.

## I. A SONG FOR ALL SEAS, ALL SHIPS

Behold, the sea itself,  
And on its limitless, heaving breast, the ships ;  
See, where their white sails, bellying in the wind, speckle the green and blue,  
See, the steamers coming and going, steaming in or out of port,  
See, dusky and undulating, the long pennants of smoke.  
Behold, the sea itself,  
And on its limitless, heaving breast, the ships.

— — — — —  
To-day a rude brief recitative,  
Of ships sailing the seas, each with its special flag or ship-signal,  
Of unnamed heroes in the ships—of waves spreading and spreading far as the eye can reach,  
Of dashing spray, and the winds piping and blowing,  
And out of these a chant for the sailors of all nations,  
Fitful like a surge.  
Of sea-captains young and old, and the mates, and of all intrepid sailors,  
Of the few, very choice, taciturn, whom fate can never surprise nor death dismay,  
Picked sparingly, without noise by thee, old ocean, chosen by thee,  
Thou sea that pickest and cullest the race in time, and unites nations,  
Suckled by thee, old husky nurse, embodying thee,  
Indomitable, untamed as thee.

Flaunt out, O sea, your separate flags of nations !  
Flaunt out visible as ever the various ship-signals !  
But do you reserve especially for yourself and for the soul of man one flag above all the rest,  
A spiritual woven signal for all nations, emblem of man elate above death,  
Token of all brave captains and all intrepid sailors and mates,  
And all that went down doing their duty,  
Reminiscent of them, twined from all intrepid captains young and old,  
A pennant universal, subtly waving all time, o'er all brave sailors,  
All seas, all ships.

## II. ON THE BEACH AT NIGHT ALONE

On the beach at night alone,  
As the old mother sways her to and fro singing her husky song,  
As I watch the bright stars shining, I think a thought of the clef of the universes and of the future.  
A vast similitude interlocks all,  
All distances of place however wide,  
All distances of time,  
All souls, all living bodies though they be ever so different,  
All nations, all indentities that have existed or may exist,  
All lives and deaths, all of the past, present, future,  
This vast similitude spans them, and always has spanned,  
And shall forever span them and compactly hold and enclose them.

## III. (SCHERZO) THE WAVES

After the sea-ship, after the whistling winds,  
After the white-gray sails taut to their spars and ropes,  
Below, a myriad, myriad waves hastening, lifting up their necks,  
Tending in ceaseless flow toward the track of the ship,  
Waves of the ocean bubbling and gurgling, blithely prying,  
Waves, undulating waves, liquid, uneven, emulous waves,  
Toward that whirling current, laughing and buoyant with curves,  
Where the great vessel sailing and tacking displaced the surface,  
Larger and smaller waves in the spread of the ocean yearnfully flowing,  
The wake of the sea-ship after she passes, flashing and frolicsome under the sun,  
A motley procession with many a fleck of foam and many fragments,  
Following the stately and rapid ship, in the wake following.

#### IV. THE EXPLORERS

O vast Rondure, swimming in space,  
Covered all over with visible power and beauty,  
Alternate light and day and the teeming spiritual darkness,  
Unspeaking high processions of sun and moon and countless stars above,  
Below, the manifold grass and waters,  
With inscrutable purpose, some hidden prophetic intention,  
Now first it seems my thought begins to span thee.

— — — — —  
Down from the gardens of Asia descending,  
Adam and Eve appear, then their myriad progeny after them,  
Wandering, yearning, with restless explorations,  
questionings, baffled, formless, feverish, with never-happy hearts  
that sad incessant refrain, — ' *Wherefore unsatisfied soul ?*  
*Whither O mocking life ?*'

Ah who shall soothe these feverish children ?  
Who justify these restless explorations ?  
Who speak the secret of impassive earth ?

— — — — —  
Yet soul be sure the first intent remains, and shall be carried out,  
Perhaps even now the time has arrived.  
After the seas are all crossed,  
After the great captains and engineers have accomplished their work,  
After the noble inventors,  
Finally shall come the poet worthy that name,  
The true son of God shall come singing his songs.

— — — — —  
O we can wait no longer,  
We too take ship O Soul,  
Joyous we too launch out on trackless seas,  
Fearless for unknown shores on waves of ecstasy to sail,  
Amid the wafting winds (thou pressing me to thee, I thee to me, O Soul).  
Caroling free, singing our song of God,  
Chanting our chant of pleasant exploration.

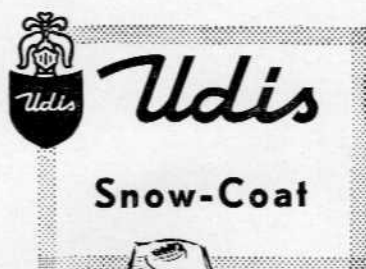
O Soul thou pleasest me, I thee,  
Sailing these seas or on the hills, or waking in the night,  
Thoughts, silent thoughts, of Time and Space and Death, like waters flowing,  
Bear me indeed as through the regions infinite,  
Whose air I breathe, whose ripples hear, lave me all over,  
Bathe me, O God, in thee, mounting to thee,  
I and my soul to range in range of thee.

O thou transcendent,  
Nameless, the fibre and the breath,  
Light of the light, shedding forth universes, thou centre of them.  
Swiftly I shrivel at the thought of God,  
At Nature and its wonders, Time and Space and Death,  
But that I, turning, call to thee O Soul, thou actual me,  
And lo, thou gently masterest the orbs,  
Thou matest Time, smilest content at Death,  
And fillest, swellest full the vastnesses of Space.

— — — — —  
Greater than stars or suns,  
Bounding O Soul thou journeyest forth ;

— — — — —  
Away O Soul ! hoist instantly the anchor !  
Cut the hawsers — haul out — shake out every sail !  
Sail forth — steer for the deep waters only,  
Reckless O Soul, exploring, I with thee, and thou with me,  
For we are bound where mariner has not yet dared to go,  
And we will risk the ship, ourselves and all.  
O my brave Soul !  
O farther, farther sail !  
O daring joy, but safe ! are they not all the seas of God ?  
O farther, farther, farther sail !

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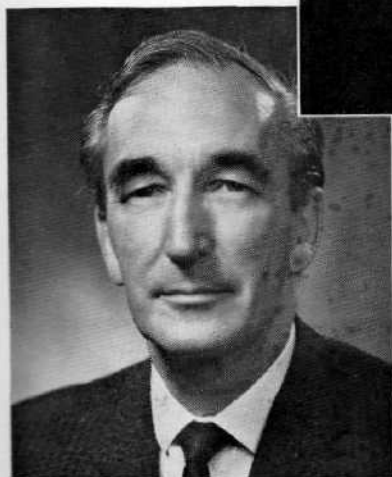
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